Course Information Form (CIF)

Course Code: MUS 102

Course Title: Music Theory and Musicianship II

Department: Arts, Media, and Social Sciences
PCS Code: 1.1 - Baccalaureate/Transfer
CIP Code: 50.0904
Repeatability: 0

Effective Date: Summer 2026

Credit Hours

Catalog Notation: 4-0-4
Credit Hour Distribution:

Lecture: 4	Lab: 0	Clinical: 0	**Total: 4**

General Course Information

Catalog Description

Continuation of MUS 101. Four-part harmonic progressions and voice-leading including seventh chords, secondary dominants, and modulation. Melodic, rhythmic, and formal structures including motive, phrase, period, binary, and ternary forms. Ear training and keyboard exercises are continued.

General Course Objectives

- To increase students' understanding of harmonic progression and modulation, four-part harmonization, non-harmonic tones; and to develop skills in melodic writing: motive use and variation, phrase structure, and analysis.
- Acquire a level of proficiency in aural skills comparable to second semester music majors at other two-year and four-year institutions.

Minimum Placement Levels

English	Reading	Math
None	Placement out of CCS 098	None

Prerequisites

Credit in MUS 101 with a grade of C or higher, or approval of instructor or department chair

Methods of Evaluation

7-10 analysis and part writing assignments, 7-11 subject/chapter quizzes, written midterm, and final exam. Students will compose an original four-voice chorale. 2-3 analysis projects. 8-10 assessments and 2-3 ear training exams which include sight-singing, dictation, and keyboard work. Weekly lab work for practice. Other projects per instructor may include composition, dictation, analysis, and/or performance.

Instructional Materials and Additional Supplies

Music in Theory and Practice Vol I, Bruce Benward, Marylin Saker. Textbook is also offered as an online text with embedded listening examples and is an option for students.
Music for Sight-Singing, Rogers, Nancy, Ottman, Robert W Pearson. (If not purchased for MUS 101. Students will only need to purchase the textbook for the MUS 101 class - it will also be used in MUS 201, and MUS 202.)

Course Content

General Learning Outcomes (GLOs)

- Communication: Students will demonstrate the ability to read, write, listen, and speak effectively.
- Creativity and Innovative Thinking: Students will design, present, and interpret materials, information, and ideas in innovative ways.
- Reasoning and Inquiry: Students will demonstrate the ability to solve problems using deductive reasoning and logic, quantitative reasoning, or the scientific method.

Course Segments and Student Learning Outcomes

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Four-part Voice Leading and Harmonic Progressions: circle progressions, utilizing triads in root position and inversions	1. Identify, illustrate, and demonstrate the application of acceptable four-part voice leading and basic harmonic progressions. 2. Perform theoretical analysis of musical passages based on basic harmonic progression utilizing Roman numeral and macro analyses. 3. Use critical thinking processes to evaluate and arrive at a theoretical explanation.	8	0	0
Sight Singing with Solfege; dictation of primarily conjunct diatonic melodies in major keys with some embellishing tones and minor keys utilizing all forms of the minor scale	1. Identify intervals in a non-tonal context. 2. Demonstrate knowledge of diatonic solfeggio for major and minor tonalities through sight singing melodies. 3. Demonstrate proficiency in melodic and rhythmic dictation. 4. Recognize all root position triad qualities. 5. Take harmonic dictation with Root Position, 1st Inversion (I, ii, and IV) and 2nd Inversion (I) chords in progression.	4	0	0
Function and Resolution of Dominant Seventh, Leading Tone Seventh, and Non-dominant Seventh Chords: a) analysis symbols, b) resolutions, c) part writing, and d) harmonization	1. Demonstrate knowledge of, identify, illustrate, and apply the use of dominant seventh, leading tone seventh, and non-dominant seventh chords. 2. Perform theoretical analysis of musical passages that include dominant seventh, leading tone seventh, and non-dominant seventh chords. 3. Use critical thinking processes to evaluate and arrive at a theoretical explanation. 4. Take melodic dictation using all intervals. 5. Sight sing arpeggiated seventh chords as part of simple harmonic progression. 6. Demonstrate proficiency in sight-singing fundamentals through performance of sight-read and prepared vocal duets. 7. Take harmonic dictation of simple progression containing seventh chords (in all positions). 8. Take two-part melodic dictation (outside voices of a chorale) including harmonic analysis. 9. Identify root position seventh chords.	12	0	0

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Treatment and Characteristics of Secondary Dominants and Leading Tone Chords, Tonicized Chords, Analysis, and Part Writing	1. Demonstrate understanding of and apply the role of secondary dominants and leading-tone chords in part writing. 2. Present and evaluate treatment and characteristics of secondary dominant and leading tone chords, altered chords, tonicized chords, non-diatonic tones, and leading-tone chords in analysis. 3. Sight sing arpeggiated harmonic progressions including the seventh chord (all positions). 4. Sight sing melodies containing tonicizations, especially of the dominant. 5. Take harmonic dictation of progressions containing tonicizations. 6. Identify and sing chromatic and diminished scales with solfege.	8	0	0
Types and Functions of Modulations: a) common chord modulation, b) chromatic modulation, c) phrase modulation, d) modulations in musical period construction, and e) harmonization of modulating melody	1. Identify, illustrate, and apply an understanding of the role and function of modulation. 2. Demonstrate an understanding of closely related key centers and processes for modulation within a single-line melody. 3. Be introduced to five pitch non-tonal interval chains for dictation and performance. 4. Perform and dictate longer melodies including examples that modulate to closely related keys. 5. Demonstrate an understanding of the different types of modulation through written analysis.	8	0	0
Melody, Melodic Line, Climax Tone, Ascent, Descent, Structural Tone, Step Progression, and Phrase and Period Structures	1. Analyze aspects of melodic structure and relate to previous study of melodic composition. 2. Take two-voice harmonic dictation of two phrase example. 3. Analyze and construct phrase and period structures.	4	0	0
Rhythm, Pulse (beat), Accent, Dynamic Accent, Tonic Accent, Agogic Accent, Meter, Divisive Rhythm, Additive Rhythm, Syncopation, Rhythmic Motive, Cadence Motive, Elision, Harmonic Rhythm, Tempus Perfectum, Tactus, and Wing	1. Describe broader aspects of rhythm in composition. 2. Be introduced to two-part rhythmic performance and dictation.	2	0	0

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Texture: density, range, monophonic texture, expanded monophonic texture, polyphonic texture, homophonic texture, chordal texture, primary melody, secondary melody, parallel supporting melody, static support, and harmonic and rhythmic support	1. Understand and recognize those aspects of composition that affect texture.	2	0	0
Binary Form: simple binary, compound binary, balanced binary, and rounded binary	1. Demonstrate ability to analyze two-part forms. 2. Compare and contrast similar and different types of binary form.	6	0	0
Three-part Forms: simple ternary and compound ternary	1. Demonstrate ability to analyze ternary form. 2. Compare and contrast similar and different types of ternary form and be able to distinguish from rounded binary form.	6	0	0

Total Contact Hours

Lecture Hours	Lab Hours	Clinical Hours
60	0	0